TANJORE
&
THE BIG TEMPLE

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PREFACE.

Words fail to describe the pride created in the minds of the inhabitants of the Chola country which is highly fertilised by the ever-flowing waters of the great Cauvery. It is the birth place of all Arts. It is not an exaggeration to say that the Chola country has been rendering the greatest service to Mother India for many generations by sending its sons to foreign countries to get name and fame.

It is only a collection of certain facts gathered by me during the course of ordinary conversations with Srimanth Rajaram Raja Saheb the Senior Prince of Tanjore and his brother-in-law Sri Krishnaji Mahadicrao Saheb about the greatness of Tanjore being the store-house of all arts and therefore the envy of the people of five continents. I therefore request my intelligent and dear reader to ignore the faults and grasp only the good points.

Tanjore.
11-3-57

K. V. PAKKIRISAMI.

The Big Temple & Tanjore

Maharaja Serfoji—1800—1830.

Maharaja Serfoji was the famous among the Mahratta Kings who ruled over Tanjore. These Mahratta Kings were great patrons of Arts and Education. Maharaja Serfoji was very learned not only in the languages of this country but also in the languages of other countries. He was a great patron of medicine, music, dance and other arts. He was a pious ruler and had travelled from Benares to Cape Comorin. It was during his pilgrimage that he celebrated the Kumbabishekam of the Brihadiswara temple. The Kumbabishekam of the Mariamman temple at Thirupunnainallur was also done by him.

FOREWORD

It is really a very enchanting sight to see the famous temple tower attracting the minds of all like a powerful magnet and rising majestically towards the heaven world. There God manifests himself in the shapes of Linga, Goddess Mother, and Shanmuka. Our aspirations are high, yet, as a fulfilment of our long and earnest desire of several years the boon of doing this Kumbabhishekam has been bestowed on us. As the mind is full of happiness at the thought of doing this small service to our Maker we are unable to find time to write a suitable introduction to this book. We, therefore dedicate this book to Him with these few words.

Tanjore,
11—3—1951

K. V. Pakkirisami.

Raja Sri Rajaram Raja Saheb,

SENIOR PRINCE

Long before the Temple Entry Act came into force he was the first in the whole of India to bring into actual practice as early as 1939 the entry of Harijans into all the temples under his control. He is the hereditary trustee of many temples including the Brahadeswara temple He personally attends to all the needs of each and every temple in his charge. It will be no exaggeration to say that he is just and pious as his forefathers.

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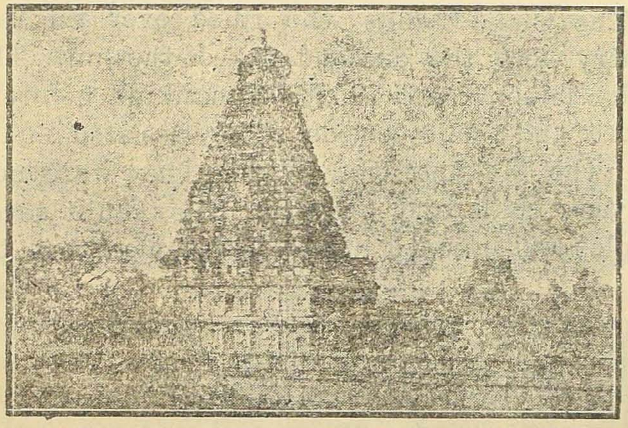
THE TEMPLE.

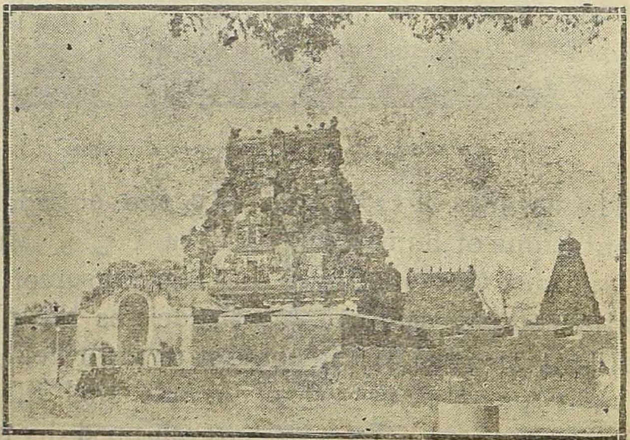


VIEW FROM THE BACK SOUTH-WEST CORNER.

The temples of God are only the outside representations of human bodies. As Yogis, Munis and Gnanies (Monks, Sages and Saints) sometimes visit the temples and worship the deities the place is not only purified by the contact of their feet but also their purified thoughts pervade and fill the whole atmosphere. By being worshipped by such great men and by the Divine power of the architects the images in the temples shine with life and beauty. The mind of one who follows the precept of temple worship everyday with due care, will as a result he filled with pure thoughts and he equilibrated both in and out by the Grace of the Divine images He will also be pleased with Divine knowledge. There is an old saying in Tamil in the effect that the legs which have not come round a temple are of no use.

THE CHOLA KINGS WHO BUILT THE TEMPLE.

The Chola Kings who ruled over the Tamil country were the descendants of the sun. Their family dates from the birth of mankind before the historic and Vedic periods. They assisted Yudishtra in the Mahabaratha War. They were noted for their skill and bravery. They built several temples and enjoyed unequalled fame from time



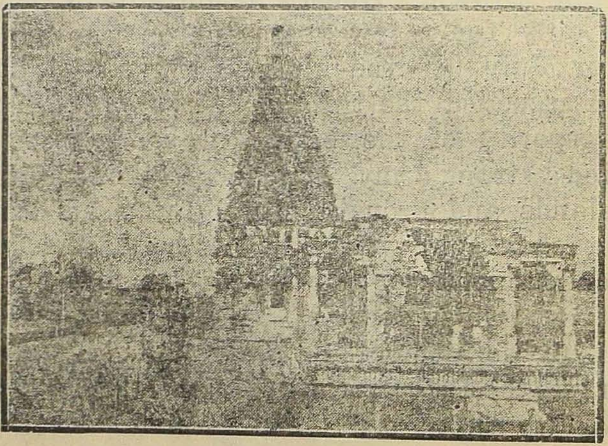
immemorial. Yet, the scholars of research say that the family is well known only from the time of Vijayalaya Chola. The second descendant of this Chola who went by the names of Sundara Chola Ponmaligaithunjina Thevan and several other names was a great devotee of Siva. When he died his queen Vanavanmadevi committed sati with him. They had a daughter called Kundavai and two sons called Aditya Karikalan II and Arulmozhi Thevan

When Aditya Karikalan II came of ruling age his father Sundara Chola left the reign in his hands and went away to Chidambaram to spend the remainder of his life in the sole worship of Siva there. Shortly after becoming king. Aditya Karikalan II died, either on account of the covetousness of Madurantaka Chola, the younger brother of Sundara Chola, to the throne or other causes. His son Raja Raja Chola I though of ruling age, gave the crown to his uncle to satisfy his desire, himself being the Crown prince. Madurantaka Chola reined only for a few years and on the 25th of June or July 986 the king of kings Raja Raja Chola I ascended the throne. After attending to the prosperity of the state for some years he gathered a strong army, conquered other countries and islands and brought them under his sway. He reigned for only 28 years. As he made several large endowments for the better conduct of the worship at Chidambaram, the Brahmins there gave him the title of Rajarajan and Sivapadasekhara in the 19th year of his reign. With a view to keep up that good title, he commenced the building of Rajarajeswaram at Tanjore in the year 1003 A. D. and completed it in 1009 A. D. As a proof of his unlimited devotion to Rajarajeswaram he made large endowments, presented many kinds of valuables, gold, jem set and pearl jewels as well as innumerable Puja-vessels to it.

RAJARAJESWARAM.

There are several indications to guess that Rajarajeswaram should have been an ancient city

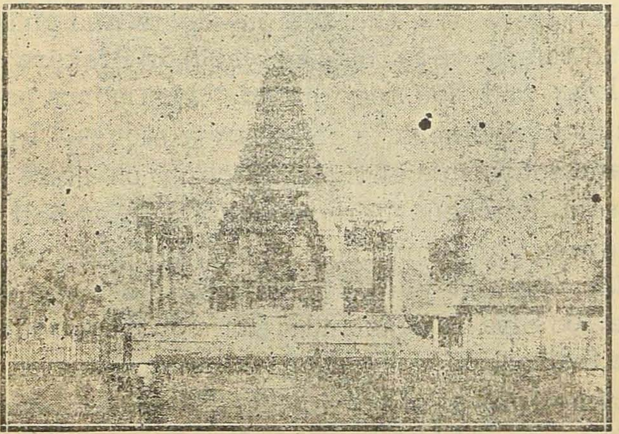
because many walls and ruined brick buildings are to be seen in the vicinity even to day. The big temple of Rajarajeswaram is surrounded by mountain-like high lands. thick forests of trees and creepers, deep moats and high walls. As if guarded by the four kinds of fortification, the magnificent tower would appear like a huge pile of palaces built one over the other, to touch the sky and serving to welcome everybody who approaches it. To appre-



FRONT ANOTHER SOUTH-EAST VIEW

ciate fully the grandeur of this superb sight it should be actually seen with eyes wide open as it is beyond description in words or writing There is not a single human being in this world who is not enthralled by its beauty. The king and the architects have to be complimented for having built the temple with granite stones throughout from top to bottom, without affecting its beauty in any way. This temple is noted not only for its magnitude but

also for its gracefulness and beauty. It was begun in 1003 A. D. when the king was 35 years of age and completed in 1009 A. D. This is the first temple built of granite stone in the whole of India. The site on which it was constructed is said to be the place where the great sage Naimisaranya lived in meditation and prayer.



VIEW FROM THE 1ST DOOR GATE.

THE FIRST ENTRANCE.

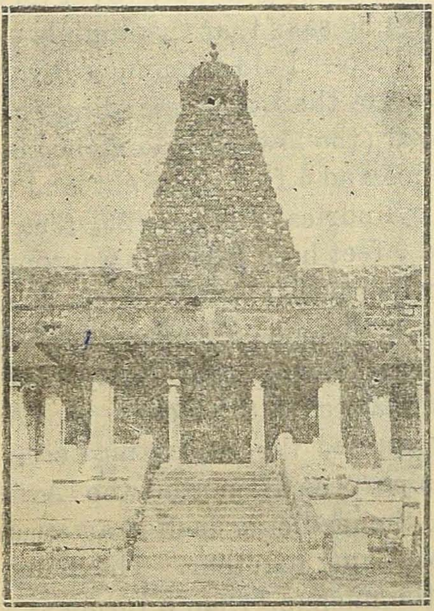
Turning west from the north-south road one can see Vinayaka and Karthikeya on either side of the arch shaped gateway. The effigies of deities on the western side of the archway are also attractive. Going through this archway not far from it can be seen the first tower of the temple of the entrance to the temple proper This tower though 90 feet in height appears to be not so high on account of its width and is full of decorative work. This is

called the Keralanthakan gateway and in the inside vicinity its superstructure above the gateway is seen to have been built with three constructions into one. Very near it, there is another tower known as Rajarajan gate. This second tower though smaller in size appears to be borne by figures in human forms instead of pillars and is very artistic with numerous and exquisitely carved figures. Here are the temple doors and guards. Beyond this there is the courtyard or Prakara 500 feet long and 250 feet broad. Its floor is paved throughout with bricks and granite stones. In the east and south side of the encircling cloisters are Yagasala, Kitchen, Store room and Dining hall and on the west and north side, stand Parivaralayathu Pillaiar, the nine planetary deities in the shape of Linga, 108 Siva-Lingas and figures of the guardians of the 8 directions. On the walls are depicted the 64 divine plays of Siva. The Parivaralayathu Pillaiaiar is said to have been the first established deity there before the construction of the temple. The numerous presents and gifts made to this Pillaiar by the king, queens, the commander-in-chief down to the ordinary soldier are known from the carvings on the stones nearby.

PERUVUDAYAR TEMPLE.

The old flight of stairs originally built are on the southern and northern sides of the entrance to this temple. A new flight of stair has been built in the front by the Mahratta kings in 1803. On

either side of the front entrance stand the idols of Ganesa and Durga with Bairava and Saturn in front of them and on each side of the doorway stand huge Dwarapalakas (door-keepers or sentinals) 18 feet high and 8 feet broad, skilfully carved out of single granite stones. Inside the doorway

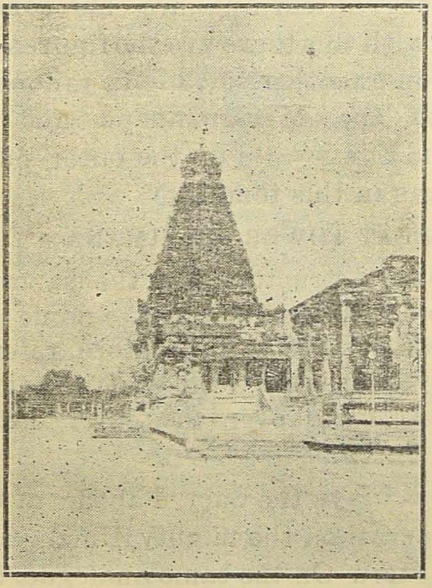


VIEW BEFORE THE AMMAN SANNADHI

there are music and dancing halls, Sthapana mantapa containing Thiagaraj's shrine, Mahamandapa, side gates, Arthamandapa within inner prakara and the sanctum sanctorum in the respective order.) In the sanctum sanctorum stands the Mahalinga like a huge hill all glowing with lustre. Thousands of eyes will not be sufficient to see the magnificent sight. The beauty of tilak

and the purity of the white cloth on the Linga are unparalleld. There is nothing else in this world. It is unequalled and beyond description The Karur sage speaks of this as a second sun with hundreds of thousands of lustrous rays come down to the earth to be worshipped by everybody. In another verse he says that the middle eye on the forehead will never fade from his eyes and that he can never forget the Linga standing in his heart The Avudayar (the lower broad stone) is 54 feet in circumference and 6 feet in height and the Banam (the upper cylindrical stone) is 23½ feet in circumference and 9 feet high. It was appropriately said by another poet that there is no Linga in this world to equal the one at Tanjore. When the construction of the temple was completed the Sivalinga was installed in its place by the Adi Saivas. When they applied the sacred medicine generally used for the purpose of joining the Avudayar and the Banam, the medicine melted away and did not bind the two firmy together. The King was much grieved at the mishap. Then a formless voice from the skies was heard to say "If Karur Thevar comes here, the intended work will be accomplished". The King cheered by the enquired how to meet that great man. Saint Boganath who was present there in disguise promised to bring Karur Thevar down to the place, and sent an intimation to Thevar tied up to a crow's leg In obedience to the Saint's commands Karur Thevar arrived at the temple. By the power of his penance he satisfac-

torily installed the Sivalinga in the Avudayar using his spit Thambulam as the adhesive medicine, (this is fully explained in Karur Puranam). It was then the name of Rajarajeswaramudayar was given to this great Linga. It has also other names such as Adavallan, Dakshinameruvitankan and later on as



VIEW FROM THE SOUTH-EAST WITH VINAYAKAR TEMPLE.

Peruvudayar. The Goddess is known by the name Ulagamuzhudhudayal. Karur sage having satisfactorily installed the linga, asked the Adi Saivas to do the rest of the work. As the Devas (heaven-borns) would be coming to witness the Kumbabishekam he also ordered that suitable accommodation should be chosen for their stay. It is said that Eswaramurthi's forest become the abode of the Devas then. (It is told that Rajaraja brought this

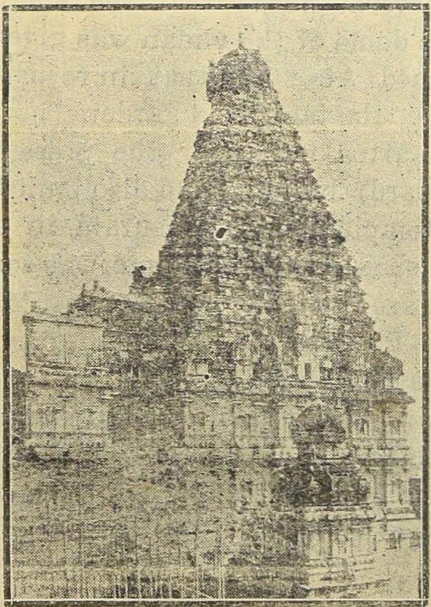
Sivalinga from the banks of River Narmada. The custom of felicitating the representatives of the Vellan Chettys of the 64 houses on Ashtakody day of Chitrai festival supports this. Our Sastras say that the sun and Moon are the two eyes of God and that Lakshmi (Goddess of wealth) and Saraswathi (Goddess of learning) are his consorts. In accordance with this there are the figures of the Sun and the Moon on either side of the inner-side of the doorway to the Mahamandapa and those of Lakshmi and Saraswathi on the outer-side. There are 252 lingas in this temple.

THE GREAT TOWER OR VIMANA.

The towery structure over the sanctum sanctorum of temple is known by the name of Vimanam in Sastras. We will therefore refer to such structure by the sastric term Vimana to distinguish it from the tower over the outer entrances to temples.

Mount Kailaya the Sacred abode of the Great Siva and Parvati on the mighty Himalayas is called the Uttara Meru On the same analogue, by reason of the scene depicted on the eastern face of this great vimana just above the terrace of mandapa this vimana has come to be known as Dakshina Meru. This pyramidal structure of vimana, 14 stories raising to a height of 216ft is clearly visible from all sides. With small pillars, pretty balcony windows and beautiful images carved there on, it enchants the minds and eyes of all spectators The vimana is 96 feet square at the bottom. The stone

covering the top of the vimana belew the spherical shaped stone stupa under the Kalasa is a single block of granite weighing 80 tons. This gigantic block of stone is said to have been lifted up to its such a high setting place by means of an inclined scaffolding built from a village called Vayalur 4 miles away on the Kumbakonam road running a



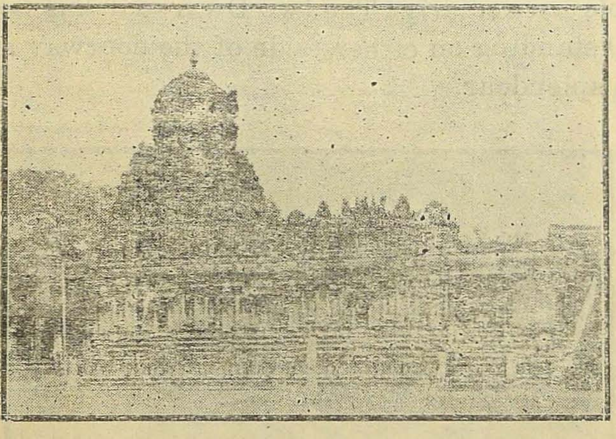
VIEW FROM NORTH PRAKARAM

little to the north of Tanjore. On this stone there is a beautiful octogon-shaped stupa. The height of the Kalasa placed on this stupa is 12½ feet. This Kalasa is made of 3083 palams (9249 totals) of copper and covered over with gold plates weighing 2926¼ Kalanjus It is written on the Kalasa itself by cuttings in sanskrit and Grantha script that is

fixed on a pole or rod of panchaloka (5 metals) presented by Veerabadra Achari and that the kalasa itself was the gift of the Chola king. The images of Nandhi (sacred bulls) placed in pairs in the corners of the stone covering the top of the vimana are only a bit smaller in size than the big size Nandhi facing north in front of the Goddess temple. It is seen from several books that the single stone of forming the dome of the viman was given by an old woman named Alagi and that in return for it the king gave her the tank and garden (both of which are named after her) near the present Panagal (District Board) building and also built the Iravadeeswara temple near Darasuram in accordance with her wishes. At the bottom of the south face of the vimana are the idols of Vinayaka, Mahavishnu, Bikshatana, Sooladeva, Dakshinamurthy, Markendaya and Nataraja at the bottom of the west face those of Lingothbava and Arthanareeswara and on the northern side, those of Gangadhara, Kalyana sundarar and Mahishasuramardani. Above the level of the water spout on this (northern) face and on the left hand side of the spout there are life-size figures of human beings one in each of the three consecutive storeys. In the centre of the semi circular arch directly over the figures in the 3rd storey there is a figure of an European wearing a bowler hat.

Some say that a pious architect hailing from Kancheepuram who was probably an astrologer also had put this model of an European there to

show his prediction that the Chola. Nayak and Mahratta kings and the English will successively rule over the land. Others say that it is the figure of Roland Crape of Denmark a friend of the Nayak King who reigned in the early part of the 17th century. Yet others say that it is the figure of Marcopolo. Though we cannot with any certanity particularise the individual represented there, it can be definitely affirmed that it is the figure of some European merchant as foreign trade flourished in the land from the time of Cholas.

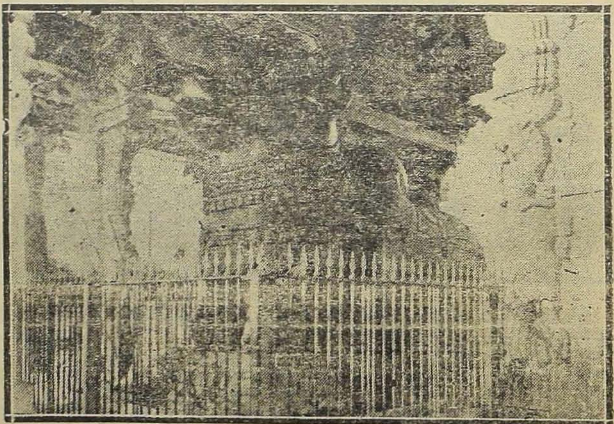


NORTH-WEST SUBRAMANYA TEMPLE.

MURUGA' SHRINE.

This shrine stands on an extent of land 45 feet sq. at the northern end of the west quadrangle. It has a vimana 55 feet in height and is a masterpiece of architecture. It transcends the descriptive skill of visitors and the praise of poets. The pillars and walls are wonderfully attractive. It can be confidently asserted that there is no other temple

in the whole of India, nay the whole world, of such an excellent order to architectural workmanship.) The tiny holes through which only a needle can pass at the back of the shrine are sufficient proof of the unequalled skill of the artisans who executed the work The six faced idol of Muruga in the shrine, the peacock and the hallow surrounding these have all been carved out of a single stone.) Every smallest bit of it is praise worthy. In the verses sung by Arunagirinathar he praises to the skies the Muruga idol and shrine in the Tanjore temple particularly.(The two Dwarapalakas (sentinals) standing on either side of the doorway shine with splendour.

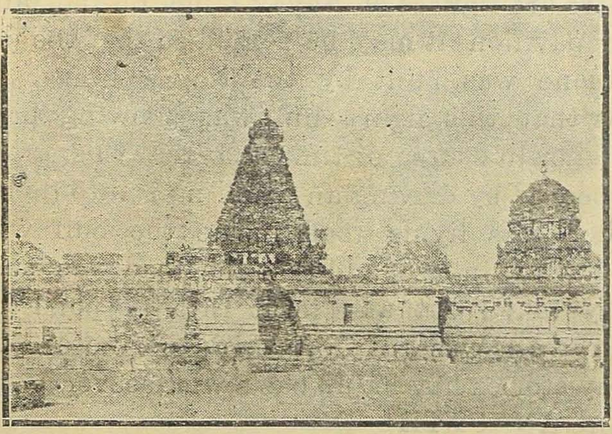


THE GREAT NANDHI

THE GODDESS PERIYANAYAGI.

It is understood that the temple of this Goddess was originally in the Sivaganga garden, north of the temple, that it was demolished by a Nayak

king and subsequently re-built in its present site by a successor of the same dynasty. This large and beautiful idol of Uma Parameswari is facing south with benevolent eyes. The executive Office of this temple is put up here. The Kumbabishekam of this temple had been done during the reign of the Cholas, Nayaks and Sarfoji 11. As the Kalasam of this temple was stolen on 7-2-51 a new Kalasa was made and the Kumbabishekam was celebrated on



FROM NORTH-EAST PRAKARAM (AMMAN TEMPLE VIEW)

13—3—51 by the proprietor of the Vetrivel press, Vetrivel Bakery and Vetrivel Type Foundry. Ih is inscribed on the Kalasa in Tamil that the Kumbabishekam was celebrated on 11—3—51 by Sri K V. Pakkirisami, Proprietor, Vetrivel Press, Tanjore during the Hereditary Trusteeship of Ry. Sri Rajaram Raja Saheb, Senior Prince, Tanjore. As the Dakshinamurthi temple was without a Kalasa for

many years, the Kumbabhishekam of that temple was also done by the same person at this time.

THE GREAT NANDHI.

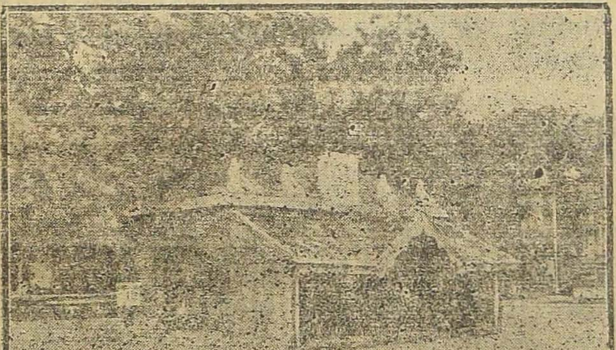
The figure of this Great Bull is placed on a high pavilion in front of the sanctum of God Siva. This figure is 12 ft. in height 19½ feet in length and 8¼ feet in breadth and weighing 25 tons is carved out of a single rock brought from Pachaimalai in the Perambalur taluk of the Tiruchirapalli District. As there are figures of Nayak kings on the pillars of this pavilion it may be persumed that the pavilion alone was built by the Nayak kings. The stories that this figure bull was growing bigger and bigger in course of time and that this growth was checked by driving an iron nail into its back and there was living toad inside the bull which made it grow in size, and that the toad was subsequently taken out and let it into the pond (now only a well west of Nataraja's shrine are only hearsay stories having no basis whatsoever.

MAHAGANAPATHI

This pavilion or shrine was bulit in 1803 in the south west corner of the southern quadrangle by king Serfoji II. It is seen from stone carvings that this king removed the old idol and established a new one in its place. This idol of Ganapathi really looks more beautiful than the figure of Shanmuga in this temple. But it is certainly true that the idol of Parivaralayathupillaiyar in the encircling cloisters was the first established deity before the construction of this shrine.

NATARAJA—(Adavallan or the Great Dancer)

This shrine lies in the north east corner of the temple. This is quite in accordance with the sastras. This glittering image made of panchaloka seems to drive away the dirt from the minds of the spectators. As a token of the great love which Rajaraja had for Nataraja, he has given the name Adavallan (a veteran in dancing) to everything from the Kanji measuring pot upwards. It is very pleasant to worship the deity on Thiruvathirai day in the month of Margazhi Dec.- Jan)



KARUVARAR TEMPLE IN THE WESTERN PRAKARA

SRI KARUVURAR.

(The pavilion housing this sage is built in the middle of the west quadrangle) The posture and graceful appearance of this great sage is awe inspiring. The book of Saint Boga says that this was the sage who made the famous idol of Natarja

at Chidambaram. He is said to be either a goldsmith or Brahmin. It is said that after erecting the great linga in its place he sat in penance at the very place where his shrine now stands. He lived during the reigns of Rajaraja and Rajendra I and sang the praises of Tanjore and Gangaikondasolapuram and other holy places. It is a well known fact that there was only a raised platform at the place before the pavilion was constructed, that the pavilion was built by an old Yadhava, retired police officer some 40 years ago, that the pavilion was enlarged in 1926 and that a copper statue of the sage was then created. The songs of this sage who had no worldy desires are pleasing to the ear and mind.

TANJORE.

Among the several things to be seen by the pilgrims and other visitors to Tanjore, two are very important, one is the mighty Vimana, otherwise known as the Dakshna Meru in the big temple built by Rajaraja I; the other is the intricate artistic constructions in the palace inculuding the towery structure similar to the Vimana in the Big Temple mentioned above. The Town of Tanjore built up during the reign of Chola, Nayak and Mahratta rulers is the 8th Big City in the State of Madras. It is the chief town of the District of the same name. It is 3654 square miles in extent and is irrigated by the Cauvery and its branches, viz. the Kudamurutti, the Vettar, the Vennar, the Vadavar and the Mettur Canal. It lies 228 Miles to the south of Madras city in 10.45 N. lat and 79.15E

Long. It can be appropriately said that it is the birth place of religion, learning arts, research music and politics.

THE NAME OF THE PLACE.

The place was called Alakai by reason of the fact that Kubera the lord of wealth worshipped the Great God Siva there When the sage Parasara was doing penance at the place he was troubled by Asuraka demons, the chief of them being Thanja Tharaka and Dhandaka. The great sage represented his difficulties to God Vishnu and Goddess Durga and besought them to protect him from the troubles of the demons. According to his request, Vishnu killed Thanjan and Dandak and Durga killed Tharaka. At the time of his death, Thanja humbly requested Durga that the place might be named after him. Since then, Alakai came to be called Thanjavoor, meaning the place for Thanja Goddess Kodiamman who is enshrined in the north of this place became the guardian deity of all the residents. The temples of Nilamegaperumal, Manikunnaperumal and Singaperumal established at this place by Alwars or Saints also shine with full splendour. The big tank called Rajagori adjoining the river Vadavar was the sacrificial pit of the great sage Parasara.

HISTORIC TIMES AND GOVERNMENTS.

During historic times, Tanjore was under the rule of three dynasties. From the 9th century A.D. to 11th century the Chola kings had unrivalled sway over it. But as Rajendra I of the Chola dynasty shifted the capital of his kingdom from

Tanjore to Gangaikondasholapuram. The former declined in importance and lost its splendour. Albiruni, an intelligent Arab who travelled here in the 11th century A. D. had written the world famous Tanjore is in ruins.

Thus towards the close of the 13th century Tanjore regained its importance on account of the Pandya rulers. Yet. it has to be particularly mentioned that it escaped from the ravages of Malic Kaffar. The land was prosperous even during the regime of the Nayak dynasty of Vijayanagar till 1549. Ceaser Frederic who came to Nagai in 1570 had praised Tanjore. The Portugese had then come and settled in the land. The land continued to prosper till 1643 under the rule of the last Vijayaraghava Nayak. Owing to some marriage disputes between Vijayaraghava Nayak and Sokkanatha Nayak of Madura the latter asked his brother-in-law to invade Tanjore. When the battle was being fought near the north gate of the town, Vijayaraghava Nayak made all his female members eighty in number to stay in a room stocked with all kinds of ammunition and explosives so that they may all be blown up in case of any mishap to himself. But his minister Venkanna took the royal babe secretly and without the knowledge of anybody to Nagapattinam and had it safely brought up there. The pious Vijayaraghava Nayak and his son Mannardoss fell in battle. Then Alagiri Nayak himself ruled over Tanjore. After some years Venkanna took the young prince Sengamaladoss who had grown up to be a youth at Nagapattinam, to the Sultan of Bijapur and importuned

him to take up his cause That Sultan sent his commandar Ekkoji Bhonsle to Tanjore. Alagiri fled with fear. After placing Sengamaladoss in the throne Ekkoji went to Kumbakonam and resided there As Sengamaladoss grew to be unmindful of Venkanna, the latter went to Ekkoji and requested him to become king himself. Ekkoji agreed to it. Thus in 1866 Tanjore passed under the rule of Mahratta dynasty.

Ekkoji had three sons. The one named Shahaji grew up at Sakkottai and another named Thukkoji at Mahadevapatnam. After Ekkoji, Shahaji and Serfoji I successively ruled the kingdom

After wards Bava Saheb alias Ekkoji son of Thukkoji succeeded to the throne He was succeeded by his queen Jujan Bai Saheba who ruled only for a year and she in turn was succeeded by Maharaja Pratapasimha. Pratapasimha was very pious. During the riot created by the Nawab of the Carnatic at Kancheepuram he brought Bangaru Kamakshi from there and had her established at Tanjore by Sankaracharya who was sent for from Udayarpalayam and given quarters at Kumbakonam. In 1740 he defeated Dost Ali Khan Nawab of the Carnatic and worhipped Kali. He gained name and fame by building many choultries He made many improvements and extensions to the Darga (shrine) of Saints Hajarath Kutbul Abthabu Burdul Abbabu Syedena Shagul Hamid Kadir Oli Konja Sava Kanja Baksh Balhusha Sahib Andavar at Nagore, built its Manora and granted it a freehold of 15 villages. Ever since the custom of flying

the Tanjore Flag during the annual festival of the Saint and the custom of placing the Tanjore Shawl first over his tomb before all other shawls are being followed even up to this day.

It was during this time that the English captured Devikkottai for the first time. Disputes and quarrels frequently arose with the Nawabs and the French. As the English were somewhat stronger than the others, Political treaties were made with them. After his death, Thulajaji's reign begin. He wrote a book called Sangeetha Saramirtham (Essence of Music). He was very fond of dancing. During his reign, the white man freely entered the land with the aid of the Nawabs of the Carnatic. He adopted the child of a scion of his own family who was then growing up at Thennalakudi and who afterwards became king under the title of Serfoji II But his illegitimate son Amarsingh kept out the adopted son and ruled the country himself for 12 years. The adopted son whose education was entrusted to a missionary named Schwartz lived at Madras with his mother. Through the love and influence of Bishop Schwartz Serfoji II ascended the throne. He was a very pious ruler. He knew seven European languages. When he got the throne he visited and worshipped 108 temples and the valuable gifts made by him to these temples will be found in a book entitled Sarabendra Thirthavali. He founded a Hospital named Danvantri Mahal, wrote many books on medicines and prepared several medicines for the good of his subjects. He also encouraged the arts of music and dancing. He had the 4 outer

courtyards in the Big temple paved with stones and constructed the pathway for conveying the idols. He also established 252 Sivalingas and an idol of the Goddess in the encircling cloisters of the temple. He established a printing press called the Navakalanidhi Printing Press where he printed on paper with type made of stone. The prestige of constructing the 5 storied building in the palace goes to him. He carried out several repairs and improvements to Brahadeeswara's shrine renewed the Ganesa's shrine and made artistic works in Chunam on the surface of the stone work in Muruga's shrine. He had the floors and terraces in the God's and Goddess's shrines and the Big Nandhi's pavilion paved with stones, enacted several repairs to Sabapathy Mandapam, Dakshinamoorthi's and Chandikeswara's shrines. He also placed kalasas on the top of the two last mentioned shrines and performed their Kumbabishekam in 1801.

Bishop Heber and Lord Valentia have heartily praised him. Bishop Heber also institued a prayer known as Appostholic Injection in all Churches to pray for the welfare of the king and his family and descendants. In his later life he spent the whole of his time in hearing stories of Siva and worshipping Him in pilgrimages and in learning the means of attaining enemies with God. After his death his son Sivaji succeeded to the throne. Saidamba Bai Saheba and Kamatchiamba Bai were famous among his queens. As he had only two daughters and no male issue he adopted his 11 years old nephew Rajaram and son of his elder

sister Sukkuvar Bai Saheba He took his adopted son in procession with him on the back of the State elephant and entrusted him to Governor Horris. But either on account of the covetousness of his nephew Sakkaram Saheb to the throne or other causes, Sivaji died. All his funeral ceremonies were duly performed by the adopted son. But Sakkaram brought the 26th Infantry Regiment from Tiruchi with the help of the Resident Bogabuss aud wanted to have the Tanjore Fort. The adopted son Rajaram got disgusted with this and went away to Samayapuram to worship the Goddess there. Then the queens had him brought from there, got him married and established his rights of succession. Sivaji Raja Saheb was his eldest son After Sivaji the last of the ruling kings, Kamatchiamba Bai Saheba, Jijamba Bai Saheba and Sivaji Raja Saheb gave up his .private property, of Saraswathi Mahal to be made a public property, founded a Mahratta School, made a gift of the lands now known as Sivaji Nagar, and made improvements at his own expense to the Mariamman Temple at Punnainallur built by Thulajaji Maharaja. He died in 1927. Now his son, the present descendant of the family Srimanth Rajasri Rajaram Raja Saheb who is the hereditary trustee of 88 temples is living with his children and his younger brother and sister.

THE MUNICIPALITY AND THE RAILWAY.

Having a population 66,852, the town was constituted into a municipality in 1866. In 1861 itself Tanjore became a junction when the main line joined the Tanjore-Nagai branch.

CHOULTRIES.

There are many choultries here. Chief among them are the Municipal Dak Bungalow, the Railway Retiring room, Rajah's Choultry with three classes of accommodation, Arya Vaisya Choultry. Thenkondar Choultry, Sireyas Choultry. Vennar Choultry etc. Of these the Sireyas Choultry was built by King Sivaji II in 1837 and the Vennar Choultry by king Pratapasimha in 1749

THE LAY-OUt AND THE SIVAGANGA GARDEN.

The town has a temporate climate It is 4½ miles long from north to south and 3 miles broad from east to west. The fort was built by king Vijayaraghava Nayak with a moat 3 miles long and 15 feet deep with crocodiles living in it. To protect the 530 acres of land enclosed by the moat, walls 15 feet high with battlement were built along the inner edge of the moat. In the south-west portion of this fort Sivaganga fort was built on an extent of 36 acres by Sevappa Nayakan. Within this latter fort there were Lokanathar temple, Sivaganga tank and Schwartz Church and today there is a public park also It is said that Goddess Brihannayaki's shrine which is now within the Big temple was then within the Sivaganga Fort (like Iyyarappar temple at Thiruvaiyaru) that it was demolished by one Nayak king and rebuilt it in its present site by his successor

RAJAGOPAL CANNON.

On a mount near the east-gate of the fort there is a big Cannon known as Rajagopal Cannon. It belongs to Adilshah. This is made of steel and was

brought from the Sultan of Bijapur and Kolkonda in the 17th centry. It is used to be fired at noon. It was in use during the time of Vijaya Mohana Mukthamba Anne Raja Saheba and Kamatchiamba Bai Saheba till 1893. Its length is 25 feet, circumference 11 feet and the inner diametre 2 feet.

Though the Sivaganga Fort and the Rajagopal Cannon are under the control of the Archeological Department, yet during the last World War the Government tried to break up the cannon and use the iron This proposal was ultimately given up and the cannon was saved on account of the efforts of the Senior Prince Rajasri Rajaram Raja Saheb.

THA PALACE:

The palace, with its entrance in the east main street looking as if scraping the skies was built by the Nayak and Mahratta kings. It consists of five storeys to suit their requirements. There is no one who is not surprised by the exquisite and skilful artistic work done in this palace. The pyramidal structure within this palace 190 feet high and with 8 storeys is a masterpiece of architecture Till 1855 it was used as a Watch-tower for reconnoitering the enemy.

THE STOREYED BUILDING:

The storeyea building here has 6 storeys with narrow stairs winding up. It is said that there were 5 more storeys above them. The Nayak king standing on the top floor of these buildings will have a view of Sri Ranganathar temple at Srirangam. It is said that the 5 top storeys were struck

down by lightning and that only the existing 6 storeys remained.

AFTER THE DEATH OF THE LAST KING.

After the death of king Serfoji II the English took away the valuable articles in the palace to the Tiruchi Fort. In 1863, on the suggestion of some committee members many articles of the palace were taken to the Museum at Madras and the throne itself was taken to England.

DURBAR HALL.

This was built by the Maharatta king Shahaji Two flight of stairs with 2 and 6 steps simply lead up to it. Provision has been made in the front to accommodate the ministers and other high personages On the walls there are portraits of the kings, some statues and painted boxing scenes.

SARASWATHY MAHAL.

It will not be an exaggeration to say that Thanjai significant to its name afforded a safe storing place where the Goddess of Wisdom and learning gladly bestowed all the arts and learning in this world. It is a priceless treasure collected by the Nayak and Mahratta Kings over a period of 300 years. The late 16th and early 17th centuries were the golden days when the major portion of this treasure was collected. Serfoji II collected many palm-leaf manuscripts during his regime. The number of manuscripts collected up in his time were :

Sanskrit	....	24,627.
Mahratti	....	1,953.
Tamil	....	1,296.
Telugu	....	816.

Imagine what an amount of trouble should have been taken to collect so many manuscripts The learned Dr. Fernall has spoken of this Mahal as the largest of its kind in the whole word After 1921, Jambunatha Bhat Landikay Kagalkar and Padanga Avaduthar have helped to collect 2181 palm-leaf manuscripts. Besides these, some Mahratti manuscripts, in Modi-script have been added recently.

Till a short time ago, this Saraswathy Mahal was under the zealous care of the descendants of the Royal Family. It is now looked after by a committee consisting of the District Collector, the District Judge, the Senior and Junior Princes and two non-officials 6426 manuscripts have been printed so far

MUSIC (Sangeetha) MAHAL

This has been constructed in accordance with the requirements of a good auditorium with a view to beauty as well. A similar one constructed at Madura by the Nayak of that place is an exact copy of this

DARK MAHAL.

The superiority of this is unequalled. It has been built by the sheer ingenuity of the clever builders of those days when modern engineers were yet unborn. Everybody going and looking into it will suspect whether all the darkness in the world have been gathered together and stood in that place alone. Even the brightest torch light lose the brilliance and become dull there. The passage is

much twisted and many times bent and yet in that pitch dark place a cool breeze blows. Some parts of this Dark hall have now been removed. In the upper parts of its walls many exquisite artistic works can still be seen. If we deeply consider these things we cannot but be elated at the keen intelligence and skilful workmanship of the ancestors. There are many under-ground passages in this place. All these are now under the supervision of the Public Works Department and put to a variety of uses.

THE CLOCK TOWER

This was built in 1883 with an expenditure of Nineteen thousand Rupees. Twelve thousand of it and the site were however contributed by the queen.

THE CHRISTIANS.

In the beginning of the 16th century St Francis (Roman Catholic) was preaching Christianity at Nagapattinam. The Velanganni temple was built in 1642. Schwartz who came from Tranquebar in 1778 and in 1780 built a Peter's Church at Maharnombuchavadi. It was again renewed in 1829 at the request of Bishop Heber. The Schwartz church which was at first built in mud by Schwartz was very strongly built with the help of King Serfoji II in 1779. The Christians came and settled at Maharnombuchavadi in 1780. Schwartz died on the 13th February 1798. King Serfoji had endowed the church with large sums of money and extensive lands.

SOUTH GUARDIAN DEITY OF TANJORE.

When queen Singhalanatchi of the hereditary royal family of Ceylon came to Tanjore with a view to acquaint the cholas, she died. As a monument of her tomb, there is a temple known as Senghamalanatchi temple at this place even today. The people of Tanjore flock to this temple on the first Tuesday of the month of Thai (latter half of January) every year to pay homage and fulfil their vows.

SEA.

When the queen wanted to have a view of the sea, the king had a miniature sea 3 miles long and one mile broad dug out alongside the Tanjore—Mariammankoil road, made ships to ply therein and satisfied the queen's curiosity

Chief among things pertaining to the temple are engraved on the shores therein.

COCOANUTS.

This does not find a place in the endowments accounts; but in the northern compound wall of the temple mention has been made of a cocoanut tope having been there It has to be inferred from this that though there were cocoanuts at that time the practice of breaking cocoanuts at the time of worshipping the Deities was not prevalent then.

INCENCE.

Only Kungilium seems to have been in use in those days for burning incence instead of Sambirani of the present days

BATHING AND LIGHTING.

Only fragrant water in which buds of big Champaka flowers, cardamom, seeds, Cuscus roots and panneer flowers had been soaked is to be used for bathing the Deity daily. Ghee alone has to be used for burning lamps at the rate of one Ollock per lamp per day The shepherds would get 90 goats, 48 cows or 16 buffaloes free for supplying the above quantity of ghee

DAILY MENU OF OFFERINGS TO THE DEITY.

(Only rice hulled from paddy stocked for not less than four months should be used for all cooking purposes). Cooked rice. Vegetable dishes, ghee, dhall, rice boiled in millk and pansupari.

MENU FOR FESTIVAL DAYS

Eight varieties of cooked rice (i. e. cooked rice mixed with tamarind, cocoant; lime juice jaggery gingili, curd, etc) Cake made with dhall. rice, pepper, mustard; sugar plantain fruits, tamarind curd, ghee and mustard; vegetable dishes fried vegetables and others

FESTIVAL DAYS

The ruliag star at the time of birth of Rajaraja was Sadhaya; so every month, the day on which the ruling star is Sadhaya, the Krithika day in the month of the same name, the grand annual festival of nine days in the month of Visaka during which the drama of Rajarajeswara is also enacted are treated as festival days.

TEMPLE SERVANTS.

The priest, the accountant, 48 persons well-versed in Tamil to sing Thiruppugal, a man to beat the rattle drum, one set of Nathaswaram music, 400 widowed servant maids, a violonist and a man to play on the Veena. All kinds of musical and tom tom instruments were also in use.